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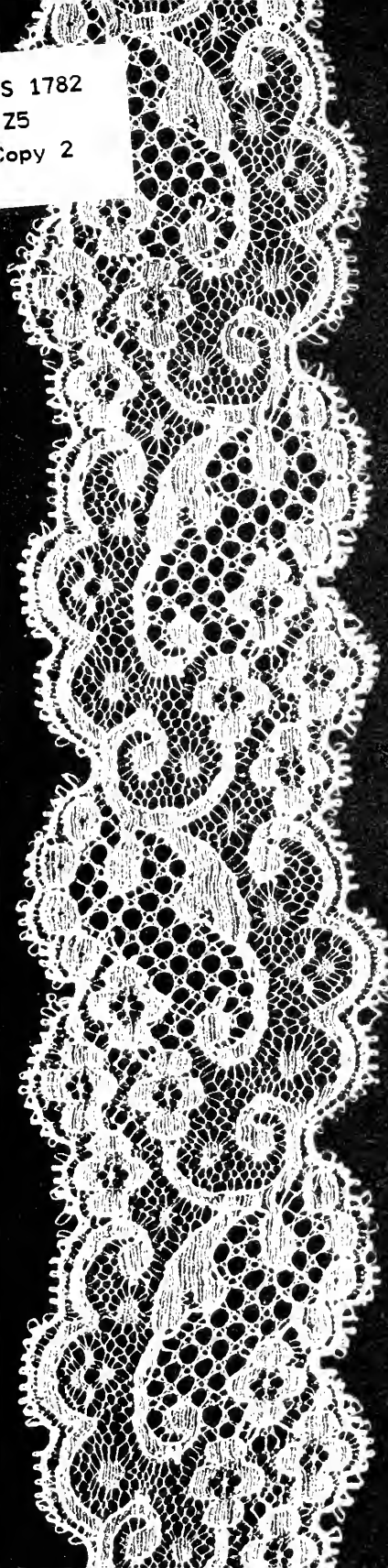
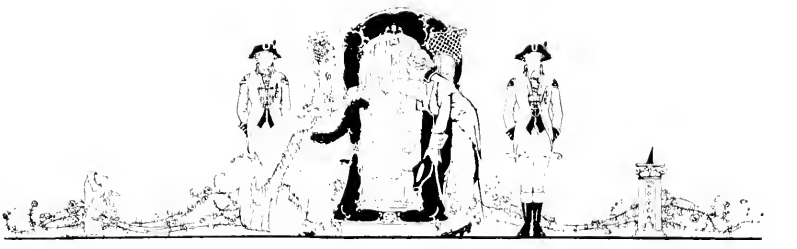


The Romance of Lace



The Romance of Lace

Its Historical Background
Its Present Manufacture
Its Varieties and Uses

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THE LEGEND OF THE ADRIATIC

CENTURIES ago, so it is told, a young fisherman of the Adriatic was betrothed to a beautiful girl who wove, in her island home, a strong fishing net for her lover. When first he cast it into the sea and lifted it from the depths, a wonderful web of glistening seaweed came to the surface beside it. Straightway he repaired to the humble home of his fiancee to lay upon her doorstep the strange and beautiful gift. Shortly was sounded the terrifying call of war, and off went the lover, leaving the fishermaid weeping over his gift.

For many days she sat thinking of her soldier, far away, her eyes unconsciously following the interlaced strands of the seaweed web. Slowly she unplaited them one by one, discovering the secret of the weave; and gradually the thought of reproducing it came to her. For days she worked with thread following the pattern of the beloved gift, until at last a duplicate far more beautiful was completed; and thus was created bobbin lace!

VENICE—THE EARLIEST LACEMAKING CENTER

Though legend may be lightly received, more substantial evidence indicates that the first piece of lace was made in Venice, early in the 16th century—

the zenith of power of the Venetian Republic. Drastic laws were enacted to restrain the wave of extravagance and expenditure following its introduction. Lavish display of this exquisite lace approached a mania, and a new industry of tremendous proportions had its inception in the great innovation.

Presently women of Europe found their fingers flying many hours daily at the fascinating, artistic and remunerative occupation. Much of the great output was produced in convents, where a harvest of gold was reaped through never-ending weaving. It was in the convents that the finest and most delicate laces were made. The work entailed a remarkable degree of patience, and artistry of the highest type. In originality of design and perfection of detail, convents competed to produce the very finest specimens. Some of these early pieces are so fine that the threads cannot be seen separately with the naked eye, and only when a magnifying glass is employed can the mechanism of the pattern be discerned.

FRANCE LEARNED THE ART FROM VENETIAN LACEMAKERS

It was Catherine de Medici who first encouraged lacemaking in France. She induced Frederico Vinciolo, a Venetian designer and lacemaker, to come to Paris in 1585. The results of his handiwork and that of his students were, however, anything but promising, until, nearly a century later, Louis XIV patronized the industry, causing French lace to rival the Venetian in fineness of texture and beauty of design. The king ordered that all designs be submitted for his personal approval before being made up. A finer lace, more pleasing in pattern and delicate of design, was the result.

So many Italian lacemakers had been lured to France with the promise of higher wages, that, in the 17th century, the Venetian Senate regarded the departure of workers from the republic as a state crime. This stringent decree was issued: "If any artist or handicraftsman practices his art in any foreign land, to the detriment of the Republic, orders to return will be sent him. If he disobeys them, his nearest of kin will be put into prison in order that through interest in their welfare his obedience may be compelled. If he comes back his past offence will be condoned, and employment will be found for him in Venice; but if, notwithstanding the imprisonment of his nearest of kin, he obstinately declines to discontinue living abroad, an emissary will be commissioned to kill him, and his next of kin will be liberated only on his death."

Fortunately, no emissaries were commissioned to carry out these dire threats. The original experiment of bringing lacemakers from Venice to France required no repetition, for so many French workers had been taught that further tutelage by foreigners was unnecessary.

LACE IN ENGLAND— KATHERINE OF ARAGON

Crude lace was made in England in the 17th century. However, it did not compare with Flemish laces being produced at the time, and the English people began buying laces from Flanders in such vast quantities that it was necessary to pass summary laws to restrain the extravagance. Distressed at the amount of capital being sent to Flanders for laces, Parliament in 1662, in an attempt to protect home industries, passed a law prohibiting the importation of foreign

laces, and encouraged Flemish lacemakers to settle in England. However, the necessary flax was not forthcoming; the lace thus produced was of so poor a quality that English merchants finally resolved on the desperate recourse of combining to buy the finest laces of the Belgian markets. These were smuggled into England in great quantities and sold under the pseudonym "Point d'Angleterre." Thus Brussels Point Lace became "English Point" and is still known as such.

Excluding Honiton, English laces are only reproductions of those created in other countries.

Katherine of Aragon did much to revive the lace industry; in fact, it is reported that in a time of business depression this queen destroyed her own precious laces in order to provide employment for the lace workers. Her name is still fondly remembered in many of the small villages where her memory is regularly honored by festivities on St. Katherine's Day.

LACEMAKING FLOURISHED DESPITE STATE DISAPPROVAL

Near the middle of the 17th century lawmakers feared that the great popularity of lace threatened to disrupt society. Many homes had been robbed of servants by the industry, and the wearing of lace became so common as to tend to remove distinction between classes in society. The Parliament of Toulouse, France, issued a decree forbidding all persons, irrespective of rank, to wear lace. Throughout Europe edict followed edict in quick succession, but they were never successfully enforced, and helped only to make lace more coveted than ever.

About 1678 designs characteristic of the locality in which they were produced, began to develop. Con-

sidering the myriads of designs and patterns of laces made, it is a noteworthy fact that each piece of lace bears certain peculiar characteristics by which a connoisseur can identify the specimen both as to its native country and approximate age. This is the result of the great pride groups of lacemakers took in their work. It was their ambition to produce a fabric so distinctive, so beautiful and so perfect, that it would claim admiration everywhere and bring fame and prestige to the locality. No design was too pretentious for these ambitious artists to attempt, and a great variety of designs were frequently worked out in one piece of lace. An entire piece of lace executed by one person had a value above those made by several, and so the old-time advertisements frequently stated: "All made by the same hand."

LACEMAKING TAUGHT IN THE SCHOOLS

So esteemed was the new art of needlework, near the close of the 17th century, that schools for lace instruction were established. Needlecraft was considered an important part of every child's education; even small boys were taught to make laces. In the very early days of lacemaking children were apprenticed to the trade and cruel severities inflicted upon them. For long hours at a stretch they were kept at work over the pillows, while severe punishments were inflicted for slightest infringement of rules. The wearing of the filmy fabric became almost a mania. Huge, ungainly headdresses, ruffs, petticoats and waistcoats were lavishly bedecked with lace. Nor did the rage for lace confine itself to the realm of wearing apparel. During the reign of Louis XV thousands of yards were used for the decoration of the interiors of

coaches, for draperies and bedspreads and even for the embellishment of bathrooms.

VALENCIENNES LACES WERE WOVEN IN DAMP CELLARS

Valenciennes, perhaps the best-known and most widely-used of all laces, originated as a very delicate pillow lace, and has, of itself, a remarkable history. The town of Valenciennes, once a section of Flanders, was acquired by France in 1668. Flanders is favored by nature, for flax grows there abundantly, providing linen for the finest threads it is possible to weave. Of these the beautiful Valenciennes lace first was made in damp, dark cellars, because like Brussels lace, the thread was so fine that it could not be spun in a dry atmosphere.

Valenciennes laces were used lavishly by the court, and for wedding and burial costumes. During the height of their popularity, between 1725 and 1780, there were nearly 4,000 lacemakers in the city, a substantial proportion of the entire population.

However, in 1780 fashion began to change. Lighter and less expensive laces of Brussels, Lille and Arras became more popular, and when, during the war for liberty, foreign occupation decimated Valenciennes' population, the wonderful art was nearly lost.

THE VOGUE FOR ELABORATE CHANTILLY LACES

Chantilly, France, developed during the 17th century an elaborate and dressy lace which gained immediate favor. The ill-fated Marie Antoinette used this filmy lace for court functions. Much of it was smuggled into England.

Unhappily, however, the manufacture of old Chantilly and of all needle-point laces was discontinued with the French Revolution, not to be revived for a period of fifty years. The Revolution caused a decline in the pompous display of yards and yards of lace on costumes. The taste for the costly web lessened so perceptibly that much of it was turned over to servants. Consequently, when the vogue was revived under the Empire, many of the finest fabrics were procured from farm houses, masquerade shops, etc.

OLD BRUSSELS AND OLD MECHLIN

Brussels is a spot which cannot go unmentioned in a resume of the story of lacemaking, for it was here that the famous and priceless "Old Brussels" first was made. The thread used to produce this lace was so extremely fine that it could scarcely be seen with the naked eye, and touch alone guided the workers' fingers.

"Old Mechlin," another of the favorites, was an exceptionally delicate, transparent web, a great choice with English royalties. Queen Mary and Queen Anne favored it, its daintiness and lightness fitting it best for use on fine muslins and lawns. The industry in Mechlin, Belgium, was short-lived, for the pattern of its lace was readily adapted to the earlier lace machines.

VENICE—FIRST IN THE PRODUCTION OF BEAUTIFUL LACE

Of all lace centers, Venice, "Queen of the Adriatic," held her place as peer, guarding jealously the precious secrets by which she produced the most noteworthy

examples of beautiful laces in existence, laying tribute on the entire civilized world and filling the coffers of her church to overflowing. In that age the power of the church was absolute. It sought to subsidize the lace industry, and to keep the precious products exclusively for adorning altars and the robes of prelates and others of high station. The restrictive edicts and suppressive measures caused many of the lacemakers to flee to Holland, whence some later emigrated to England.

While it appears, in a superficial resume of lace history, that the manufacture was centered in France, Belgium, England and Italy, fine laces were also made in Holland, where its use was carried to great extremes; in Austria, Switzerland, Denmark, Sweden, Russia; and in Germany, where some claim that Barbara Uttman first made pillow laces.

LACE SMUGGLING WAS A FLOURISHING TRADE

To protect and popularize domestic laces many countries forbade importation of laces or placed a high tariff on foreign laces. As a result smuggling played an important part throughout the early history of lacemaking. In the attempt to protect English manufactories and prevent smuggling of French laces into England, many laws were passed. Customs and revenue officers were kept busy examining luggage and prying into tailors' shops for foreign-made fabrics. In 1752 a large amount of precious lace was seized and burned publicly.

So prevalent had the custom of smuggling become, and so desperate were the officials, that when the body of the Duke of Devonshire was returned from France,

revenue officers, after examining the inside of the coffin, actually poked the corpse itself, to make sure that it was not stuffed with French laces. This may not seem so preposterous a procedure when it is known that this method of smuggling actually had been tried.

Smuggling continued rife for many years despite all precautions, and the free trade laws of the 19th century were the first effective blows in ending the traffic.

THE LACE MACHINE REVOLUTIONIZES INDUSTRY

Only a few specimens of the masterpieces of lace of the Renaissance Period are extant today, for the making of lace by hand ceased abruptly at the end of the 18th century. Lace is still produced by hand but not extensively. This, of course, does not imply any depreciation in the popularity of lace, for of all articles introduced for personal adornment since the beginning of time, hardly any has held its place so firmly, been so universally accepted, and enjoyed such widespread and lasting popularity as lace.

It was the invention of the lacemaking machine that reduced the vast hand-made lace industry.

The remarkable fabrics now produced on the lace machine can scarcely be distinguished from hand-made laces even by experts. The lace machine was slowly evolved, its development being the result of long years of experiment entailing countless disappointments for the earnest inventors. The story is replete with pathetic tales of men who tried desperately, though vainly, to reproduce the personal, human touch. Countless types of machines were built and rebuilt,

and exhaustively tested before a single perfect piece of lace was produced. In the history of labor-saving devices perhaps none is so filled with records of failures as that of the lace machine. The first successful lace machine was produced in 1809, the invention of John Heathcoat, an Englishman.

The intricate and perplexing maze known as the Levers Machine of today is actually the product of a number of master intellects, and the evolution of a century and a half.

HAND WORKERS BITTERLY FOUGHT LACE MACHINE

Great obstacles had to be overcome — ignorance, prejudice and oppression stood, as ever, in the path of progress. In this instance, however, there was a certain logic in the opposition, for at the time of the introduction of the machine, vast numbers of human beings were living by the proceeds of their hand lacemaking, which had become a widespread, interesting and remunerative occupation. The advent of the lace machine created an intense feeling of resentment among the handworkers, who organized societies forcibly to suppress the making of lace by machinery. So bitter was the opposition that it led to the Luddite Riots in Nottingham, England, in 1811, continuing for a period of five years. It was impossible for a man interested in promoting the machine to live unmolested, and the situation became so serious as to necessitate the passage of an Act of Parliament in 1812 ordaining the death penalty for any man wantonly breaking a lace machine. Thousands of lace machines had been destroyed, and many of the skilled workers, thereby

unable to obtain employment, emigrated to America, following the example of their persecuted forebears of the 16th century.

AMERICA UNDERTAKES LACE MANUFACTURE

The transporting of the lace machines to America was accomplished under extreme difficulties. Crates for export were carefully searched, and all emigrants closely watched. However, the important parts of the machines were smuggled piece by piece, the smaller pieces frequently being concealed in the clothing of the workers. The larger beams and bars were made in this country.

The history of American machine-made lace actually begins in 1820 when the pusher machine (immediate successor to Heathcoat's Bobbinet) was imported. From that year much capital and effort were expended in an attempt to establish Massachusetts as the lace-making center of America, but hardly had the factory looms of Watertown, Boston and Ipswich begun to operate, after years of experiment, than the English government, fearing the progress of lacemaking in this country, so increased the export duties on thread and lessened them on finished lace, that the industry in America was nipped in the bud, and the workers driven to stocking manufacture, while England gained control of the American lace market. Fortunately all England's efforts to prevent the spread of lacemaking in the United States were fruitless, for determined men came forward from time to time, established small plants and worked willingly under great hardships, sometimes with only a single machine.

FIRST SUCCESSFUL AMERICAN LACEMAKING

THE STORY OF ZION CITY

THE first manufacture of lace on a large scale in America was accomplished by John Alexander Dowie, an evangelist, who founded Zion City and the Zion Lace Industries in Illinois in 1900. Besides importing the machines, Dr. Dowie brought over from England the entire working staff of a factory to carry on the work with every possible advantage. His ambition was to provide a substantial and interesting occupation for his followers while producing the very finest laces possible to make on a machine. In launching this wonderful enterprise on practically virgin soil, Dr. Dowie manifested great courage and determination, for at that time foreign laces enjoyed a unique position and prestige.

Even after recruiting his large family of lacemakers, bringing them to America and importing the best machines, Dr. Dowie met his first American obstacle right at the doorstep, for in the fall of 1900 admission to the United States was denied his workers on the contention that their entrance would constitute a violation of the alien contract labor law. After a lengthy trial, Dr. Dowie won his case on the ground that the workers were brought over to introduce a new industry and not to engage in an old one.

This judicial decision, therefore, is conceded official recognition of John Alexander Dowie as the founder of the lace industry in America.

On the picturesque shores of Lake Michigan, forty-two miles north of Chicago, Zion City was founded.

A finer setting for the famous lace plant would be difficult to conceive. Before it lies a grassy sweep of prairie, ending in a line of low hills at the horizon to the West. Beside it to the East lies Lake Michigan, lending to the scene its peaceful and imperishable beauty.

The building of Zion City was a gigantic undertaking, made possible only because of the fixity of purpose of the workers, whose simple lives were devoted to the making of beautiful lace.

Within the plant itself, acknowledged by experienced men to be the finest lace factory in the world, spacious rooms and high ceilings afforded an abundance of light and air. Nothing which would contribute to the comfort, physical welfare and happiness of the employes was omitted. Through hundreds of windows streamed the warm sun, while cool lake breezes kept the temperature always enjoyable. Throughout the plant was an atmosphere of congeniality, co-operation and willing industry seldom found in a manufacturing establishment. The workers themselves formed a picturesque chapter in the history of Zion; their quaint and pleasing accent, earnestness, unusual skill at their tasks, and love of the work all contributing to differentiate them from the average working staff of a factory. Plying their sundry tasks with dainty, snow-white caps of lace ends, they make an impression not soon to be forgotten.

In Europe, lace manufacture is carried on in separate branches, weaving, bleaching, dressing and finishing being distinct industries. A radical improvement over this method of producing lace obtained at Zion City, where the entire piece, from spun thread to the finished bolt, was made in the one building. By this method a

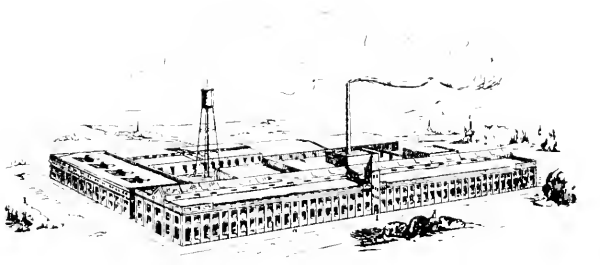
great saving was effected in operating costs, which were reduced to a minimum, but one overhead and one profit being charged against the goods. This explains how today it is possible to sell Zion Laces of such quality at a comparatively low price.

MARSHALL FIELD & COMPANY ACQUIRES THE INDUSTRY

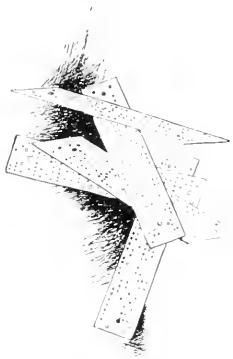
So great was the impetus given the industry at its birth that it showed promise of flourishing. The modest selling prices and unusual merit of the laces—frequently being so perfect as actually to exceed in beauty many hand-made fabrics—won immediate recognition for Zion products. To carry on the work a large amount of capital was necessary. The full extent of the financial requirements evidently had not been anticipated, and the wonderful building and all its contents passed into the hands of a receiver and was offered for sale.

On September the 1st, 1907, Marshall Field & Company purchased the plant from the receiver, and began operating at once. From that time the entire industry took on a new enthusiasm. Depression due to financial uncertainty was dispelled; every known improvement was installed and new ones perfected. Two artesian wells were sunk on the property in order to insure a supply of pure water especially adapted for bleaching the laces.

In order to secure an equipment which would make possible the manufacture of the finest laces, new machinery was imported and set up; and while retaining almost all of the original workers from abroad, the personnel of the plant was practically doubled.



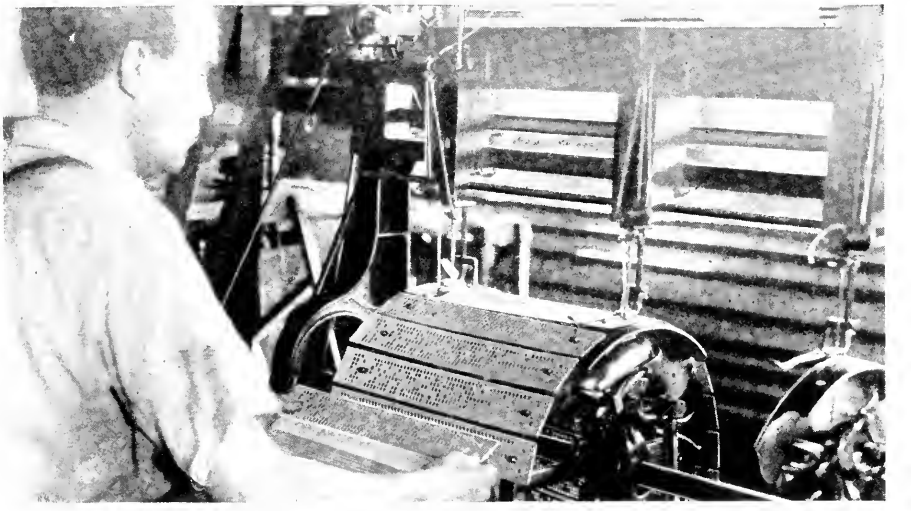
How Zion Laces Are Created



HIGHLY-SKILLED designers originate the beautiful patterns comprising the Zion lace line of Marshall Field & Company. So delicate and specialized is this most-important phase of the work, that abroad, boys are apprenticed to it for seven years; and to become an expert draftsman requires a lifetime of study.

At every step the science of lacemaking demands the most skilled workers obtainable and since this art originated in the old world and reached a high stage of development there, it is these native people who are the more adept at the work. That is why, in order to create the very finest laces possible to make on a machine, both the marvelous machinery and the majority of the workers themselves, were brought to Zion City from England and France.

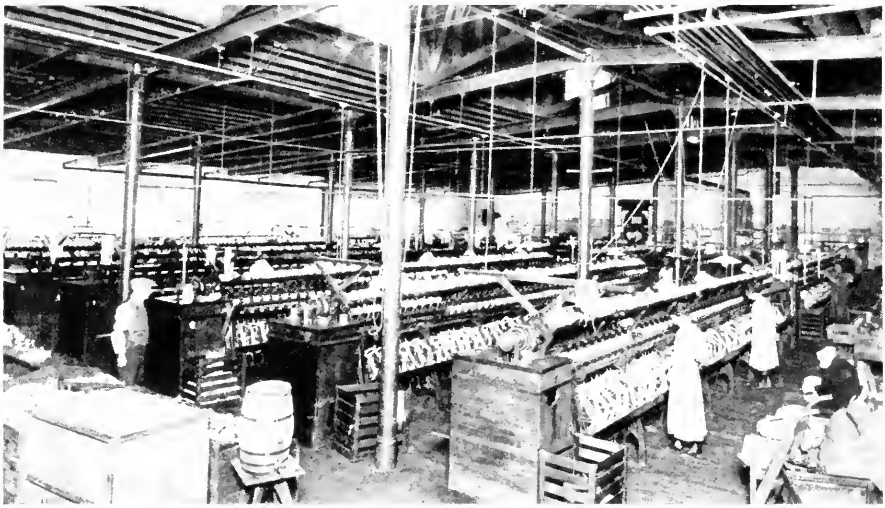
Absolute accuracy is essential; and much care and thought are bestowed upon the designs, which are selected or rejected according to their beauty and adaptability.

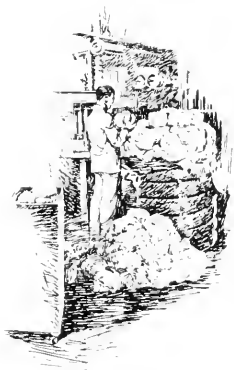


WHEN the design is completed, it is enlarged, and transferred to a finely-checkered chart, on which hundreds of numerals appear, representing the separate threads of which the lace is woven and decipherable only to an experienced lace man.

This chart is placed before the puncher who transfers the pattern to strips of cardboard by means of a perforating machine. When these strips are sewed together after the style of a chain belt and attached to the lace machine, their function is much the same in principle as the music roll on the player piano. The perforations regulate the fall of needles in the machine which in turn regulate the threads in their ceaseless moving back and forth, as the bobbins swing in and out.

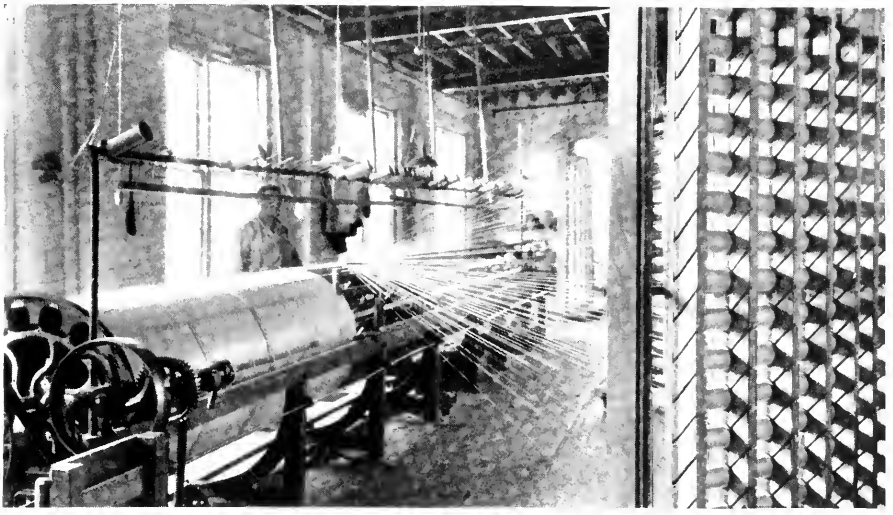
The entire process of making lace is so intricate, so highly technical and complex that even close observation of the machine in actual operation fails to unravel the mysteries and marvels of its performance.





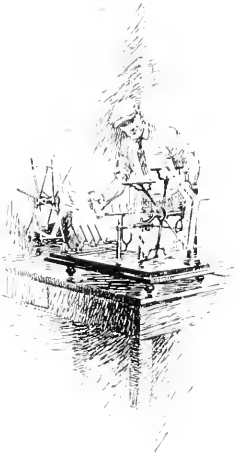
THE COTTON from which the fine laces are woven is of two varieties: the choicest, long-staple Sea-Island, grown on the islands off our Carolina shores, and Egyptian cotton from Egypt. Only long fibres of extra-good quality are acceptable. After being spun in England, it is imported into the United States in great bales of skeins. The skeins of very fine yarn comprise 92,400 yards to the pound.

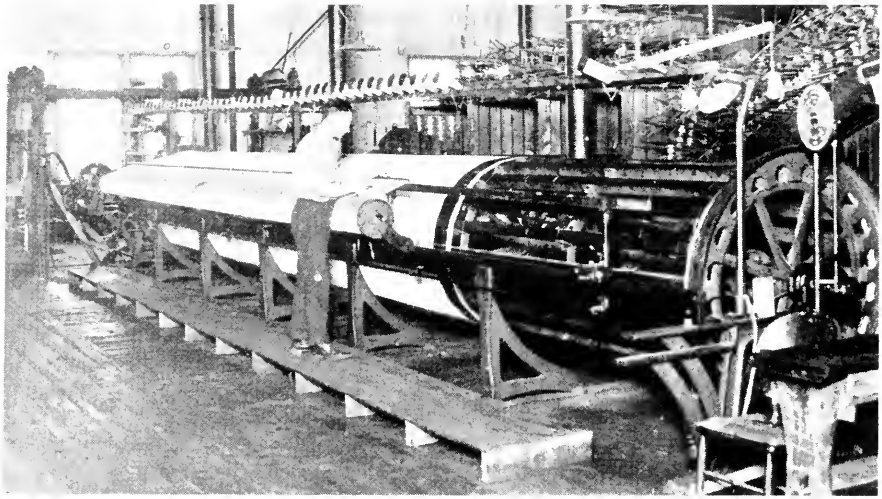
Immediately on arrival the yarn is tested for any possible weaknesses or imperfections in the thread. It is essential that these threads be evenly spun and of uniform strength, for in the process of lace-making they are subjected to great strain and powerful tension. Some idea of the splendid stock of this thread may be gained from the knowledge that thread as fine as No. 220 is used successfully on Zion lace machines. It is the remarkable strength of the thread used that accounts for the wearing qualities of Zion laces, which stand up under repeated launderings.



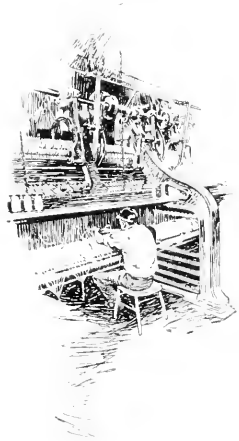
AFTER inspection the skeins of yarn are placed on revolving racks to be wound by machinery onto spools. One machine can wind 300,000 yards a day, the operator's sole duty being to watch for broken threads and to tie them. Her fingers must be nimble and her eyes alert to detect a break in the scores of flying lines of fine thread.

Above is an illustration of the large mill onto which the yarn is wound from the spools arranged on the semi-circular rack. This machine works at a tremendous speed, revolving with a merry sing-song whirr. Consider the perfection of mechanism and operation required throughout the industry to handle so vast a number of fine threads with the utmost efficiency. The slightest hitch of a single part of this complicated machinery might snap hundreds of threads, necessitating many hours of extra labor; hence the importance of perfect equipment to the minutest detail.





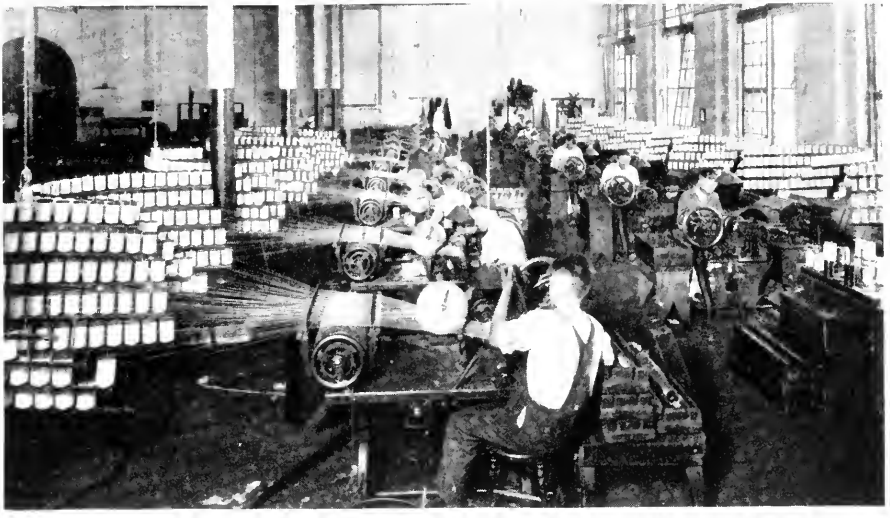
THIS picture shows the huge beam onto which the thread is finally wound before it is put into the machine. It forms a body, constituting the warp of the fabric.



When the beam is wound, workmen proceed to thread the great lace machine by hand, working from specifications prepared by the draftsmen. Each of the 8,000 tiny threads must be carried up with extreme precision, put into its proper place, and firmly moored.

It takes two skilled workers two weeks to thread the lacemaking machine. If placed end to end, the yarns used to thread one machine would reach from New York to San Francisco and back again.

Gazing upon this remarkable creation of the brain of man, one is carried back to the days of fairy stories; tales of genii with magic wands are revived in memory as the wonderful machine stands ready to perform its lacemaking miracles.

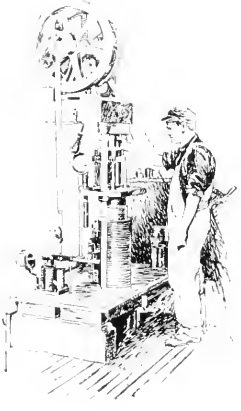


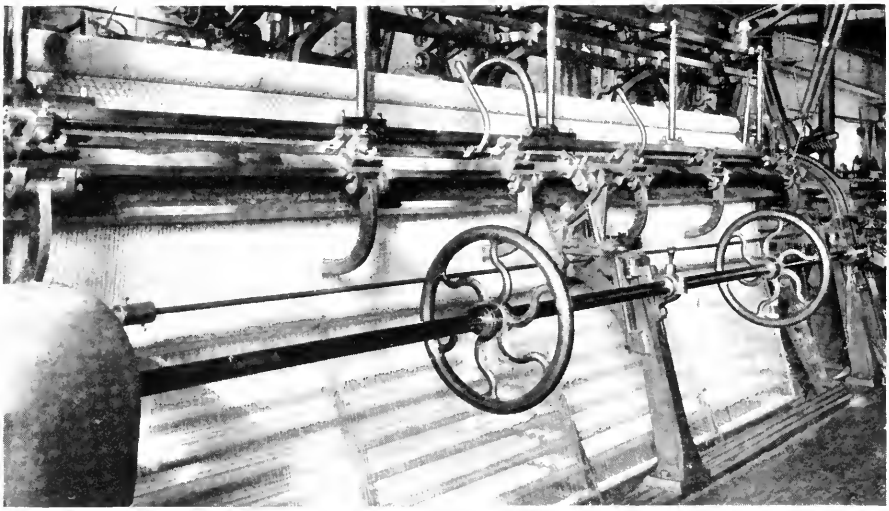
EACH great lace machine requires approximately 4,000 bobbins. This photograph shows the operators winding bobbins, all of which must hold the yarn with uniform tension in the machine.

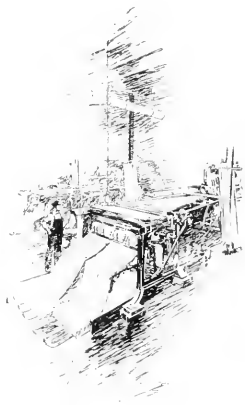
The bobbins—smooth, flat circular discs of specially-prepared brass — are wound from spools arranged in a semi-circular rack. About 120 bobbins are wound at a time, with about 120 yards of thread to a bobbin.

After being wound, the bobbins are stacked in piles and subjected to 20-ton pressure in order to make them as compact as possible.

From the press the stack of bobbins is put into the steaming oven under 80 pounds of pressure of steam for 15 minutes. This prevents the bobbins from opening again when the pressure is removed. The bobbins then go to the cooling chamber for another hour before they are finally ready for their part in the performance.



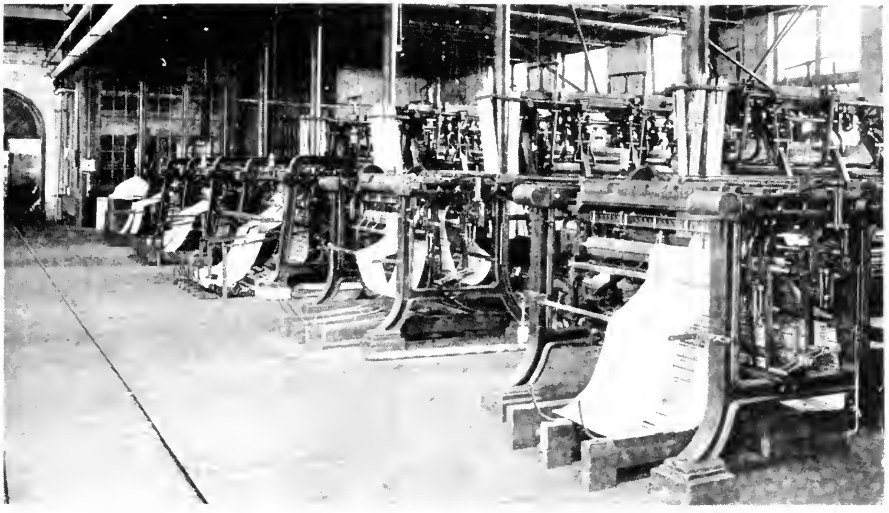




HERE is the great machine, weighing 16,000 pounds, hand-threaded from warp on the beam, perforated cards attached in an endless revolving chain, the "droppers" on their monotonous course up and down over the holes in the cards which regulate the individual threads — 32,000 special metal sentinels on guard as it performs its lacemaking feats.

The huge roller above, on which the lace winds itself as it is finished, is 170 to 224 inches from end to end, and fitted with tiny steel needles similar to porcupine quills, though very short. These hold the lace in place, keep it smooth and prevent it from "stuffing" while winding. Twenty-nine to 354 widths (depending on the size of the single width) can be made on this roller, to a length of sixty yards.

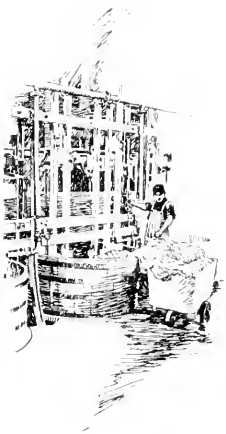
The lace machine enables millions of people to enjoy possession of beautiful laces which might otherwise be far beyond reach of their purses.



THE average length of lace, thirty yards, is woven in 30 hours. Workmen then unwind the lace from the machine, and pile it in great white heaps.

However, the beautiful fabric is not yet nearly completed or ready for the market. There is still an entire series of finishing processes to be gone through before the lace is ready to leave the Zion Lace Industries.

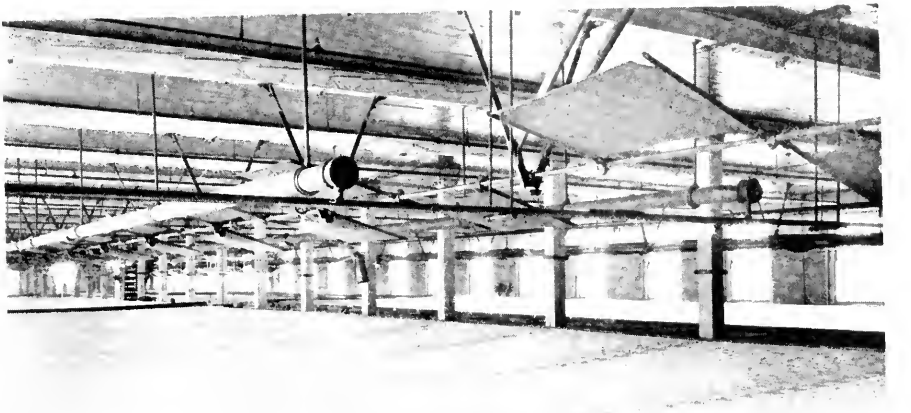
In the mending room, to which it is first sent, bright-eyed girls and women watch for the slightest defect or tear in the material as it passes over smooth, dark-topped tables. When the smallest flaw is seen a loose knot is tied to indicate the section to the menders. Where rents occur which are clean cuts, some of the mending is done by machinery, but the major part is hand-sewed, the pattern being reproduced exactly by the clever needleworkers.



THIS shows a section of the large room in which all laces are washed and bleached.

The great lengths of lace come from the mending room through large, white porcelain-lined tubes attached to the ceiling. As the lace drops from the tubes, it falls into great tubs where it is pounded by heavy wooden blocks or dollies by machinery. Caustics, soap and soda are used in scouring the lace.

The washing process, in another tub, is also carried on on the same principle—pounding of electrically-operated wooden mallets on the fabric to loosen the dirt. It is then bleached with solutions of lime and acid. After rewashing, the goods go into the centrifugal wringer where swiftly-revolving circular plates making 3,000 revolutions per minute whirl it against the smooth, curved sides, wringing the water out without injury to the lace.



AFTER coming from the wringer, the laces are run through a thin solution of starch to give them body and dress.

Then the great spread is ready for the long drying frame. It takes many workers to hold the mass of material off the floor and adjust it to the sides of the mammoth frame, which is fashioned like a curtain stretcher.

After it is put on the pins, the entire side of the stretcher is moved out with a crank, thus stretching the lace as wide as required to bring out the pattern.

Large electric fans attached to the ceiling waft heated air over the material, which dries quickly and evenly, resembling a beautiful, snow-white bedspread. The laces are woven, washed, starched and dried in one large piece, as this facilitates handling. The individual lengths of lace making up the great sheet are joined only by a loose draw-thread which is later removed.

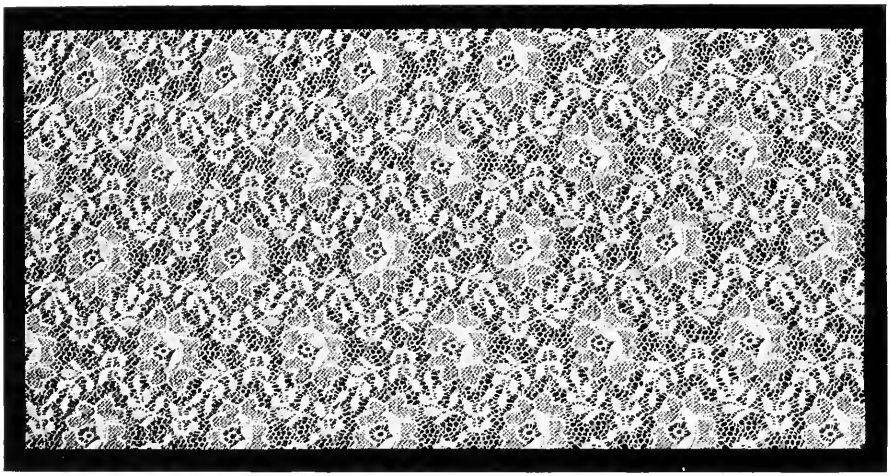
A BLOCK LONG is the finishing room. Here the beautiful web is drawn, and the breadths are separated by pulling the threads between them. The lace is then carefully clipped by hand, and all superfluous threads removed. The next process is to handcut the scallops before the laces are ready to be measured and carded.

The last two operations are performed in quick order by one machine.

The final touch is to slip in a shiny lavender paper sheet, over which the outer rows of lace are folded by hand and pinned, to show up the attractive Zion patterns to best advantage.

When placed in dust-proof transparent envelopes Zion laces are ready to be distributed throughout the nation. That they fully justify all the effort and expense put forth in their manufacture, is evidenced by the tremendous sales and manifold uses of these laces.

Glossary of the More Familiar Laces



A Zion Allover Lace

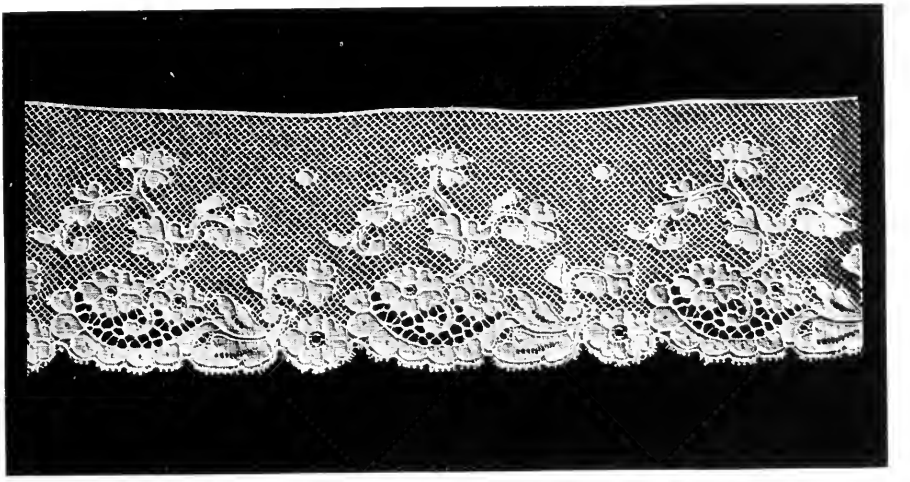
HERE are mentioned a few of the best-known laces, most of which are now machine-made with almost incredible perfection.

ALENÇON

A fine, rare, needle-point lace first made in Alençon, France. This was the only French lace not made upon the pillow. It is finer, more even and more closely woven than any other point lace. Of exquisite beauty and daintiness. Very creditable examples of Alençon laces are now made by machinery. The extraordinary fineness of this lace makes machine-produced specimens notable scientific achievements.

ALLOVER

This is lace of any kind eighteen inches or more in width, in which the design is repeated throughout the fabric, and where there is no edging. Used for pillow covers, dresser scarfs, heavy flouncings, yokes, etc. Beautiful Allover laces are made at Zion City.



A Zion Carrick-Ma-Cross

APPLIQUÉ

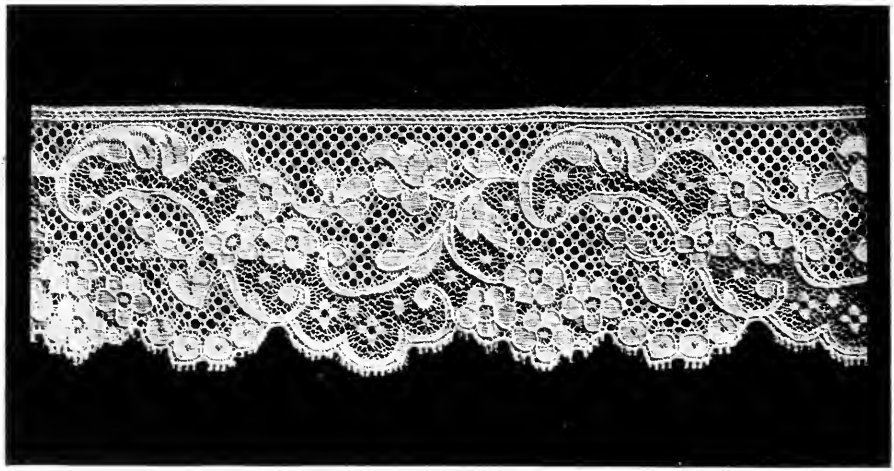
An elegant double-layer lace with plain net ground onto which a web of lace flowers, sprigs or leaves is attached, producing a very rich effect. Beautiful machine-made Appliqué laces are much in demand for trimmings.

BRUSSELS

An extra-fine, elaborate, famous lace made in or about Brussels. This is now extremely rare. In the original Brussels the pattern was first made, and the ground worked in around it later. "Old Brussels" lace is a masterpiece of needlecraft. The term "Brussels lace" now includes Duchesse, Point Gaze and other laces made in Brussels. This is solely a decorative lace.

CARRICK-MA-CROSS

This lace was first produced in the Irish town of that name. It is a guipure or an appliqué of thin muslin worked on a net ground. Solid roses and shamrocks predominate in the pattern outlined by a raised thread. After the appliqué work is done on the net ground, the rest of the

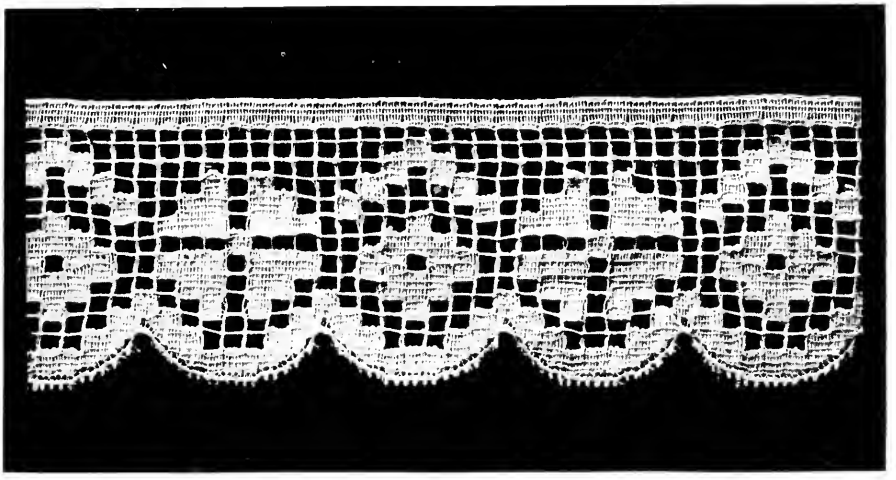


A Zion Point Binche

muslin not forming the pattern is cut away. In Carrick-Ma-Cross guipure the design is traced on muslin or lawn; outlined, and the spaces outside of the pattern filled in with brides and openwork. As made by hand, this is a rather fragile lace and does not wear well. However, the beautiful Zion Carrick-Ma-Cross is far more durable —as are all fine machine-made laces—it being impossible to produce lace on a machine with poor, fragile thread. Carrick-Ma-Cross trimmings are much sought after and admired.

CHANTILLY

Is one of the most favored of laces, worked in silk in elaborate designs. It is a blonde lace, rich with festoons and flowers, made in openwork instead of being worked solidly. Black Chantilly is very popular. During the 17th Century the Duchesse of Longueville established the manufacture of silk lace at Chantilly and its environs. Chantilly was a first choice with royalty, and has maintained a great popularity. At the time of the Revolution many of

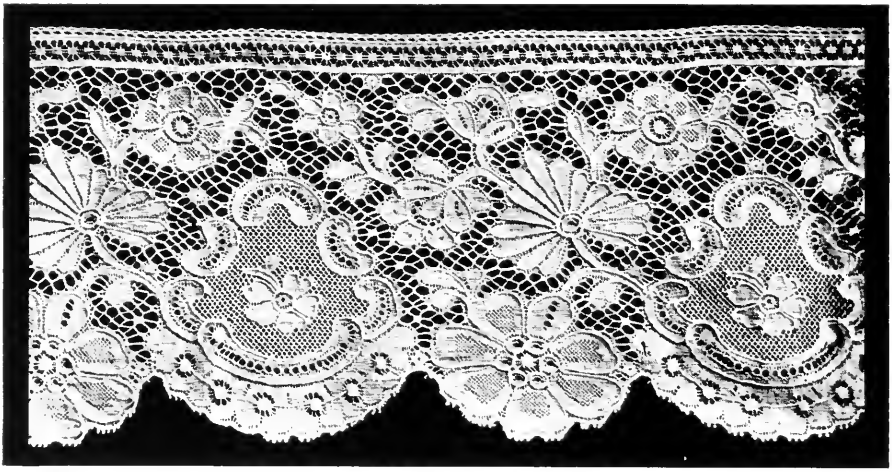


A Zion Cluny

the lacemakers were sent to the guillotine. The manufacture of Chantilly lace was then discontinued, but revived with the Empire, at which time it enjoyed its greatest popularity. The lace industry was obliged to leave Chantilly because of the increase in the cost of labor; and now a lace similar in material, design and execution is made at Calvodos, Caen, and Bayeux. Beautiful machine-made Chantilly is in extensive use.

CLUNY

Has a heavy net background in which the stitch is darned. It derives its name from the Museum of Antiquities in the Hotel Cluny, Paris, because this lace originally had a rather medieval appearance. Its patterns were usually of quaint or antique design, woven to preserve old traditions; birds, animals and flowers predominating. Cluny is now usually made in cotton and somewhat resembles the Maltese. Modern Cluny is a very durable lace, rather simple of pattern. Finer Cluny laces are extensively used for trimming undergarments.



A Zion Duchesse

DUCHESSE

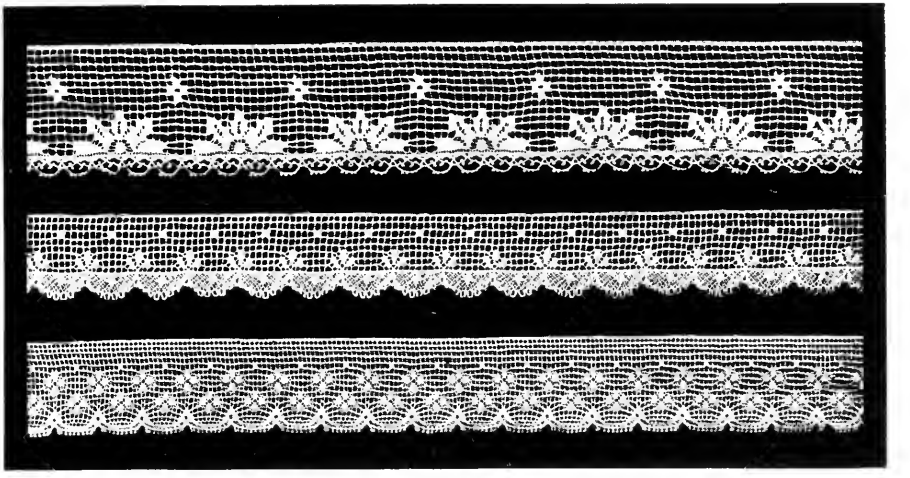
This rich lace, originally made in Belgium, is worked with a fine thread, and characterized by a lavish amount of raised work, festoons, leaves, etc., of bold design. It is elaborate and effective. Machine-made Duchesse of the present day is a marvel of accomplishment, Zion examples being especially noteworthy and widely used for dress and hat embellishment, rich boudoir adornment.

POINT D'ANGLETERRE

This lace is neither English, nor is it point lace, but a pillow lace made in the eighteenth century in Flanders. Why it was called "Point d'Angleterre" is not clear. The English point of today is the finest quality of Brussels lace, a needle-point relief applied to Brussels bobbin ground. Zion English Point is an exquisite fabric, much in demand for fine trimmings, negligees, neckwear, etc.

FILET

A square-mesh lace of conventional design in which the pattern is "filled in"

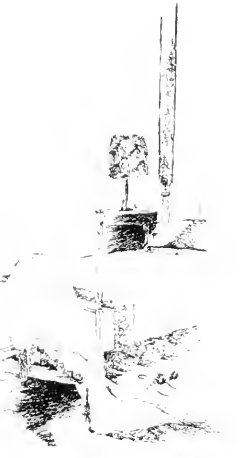


A Zion Filet

in square blocks with flat effect. A wide variety of fine, medium and heavy filets are produced at Zion City. Filet has always held a prominent place with lace lovers, being always in good taste and suitable to a range of purposes. Dainty Filet patterns are expressive of refinement, especially adapted for blouse trimming and lingerie, while thousands of yards of the heavier Filets are used regularly for bed sets, skirt flouncings, lamp-shade covers, etc.

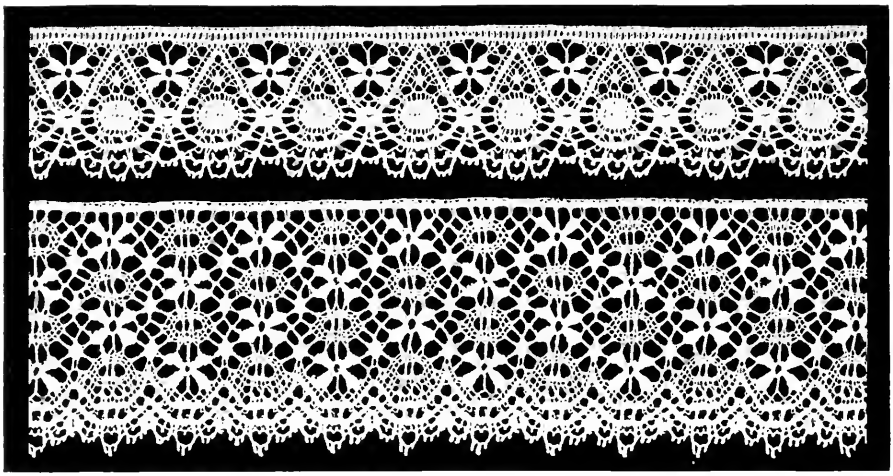
HONITON

A pillow lace originally made at Honiton, Devonshire, England; similar to Duchesse. Honiton is celebrated for the beauty of its sprays and figures. Its history is obscure; doubt still exists as to its real origin, some authorities attributing it to England, while others contend that it was brought from Flanders by Protestant immigrants, fleeing from persecution. Few specimens of Honiton are in existence now.



IRISH

All laces made in Ireland come under this heading, the three principal examples

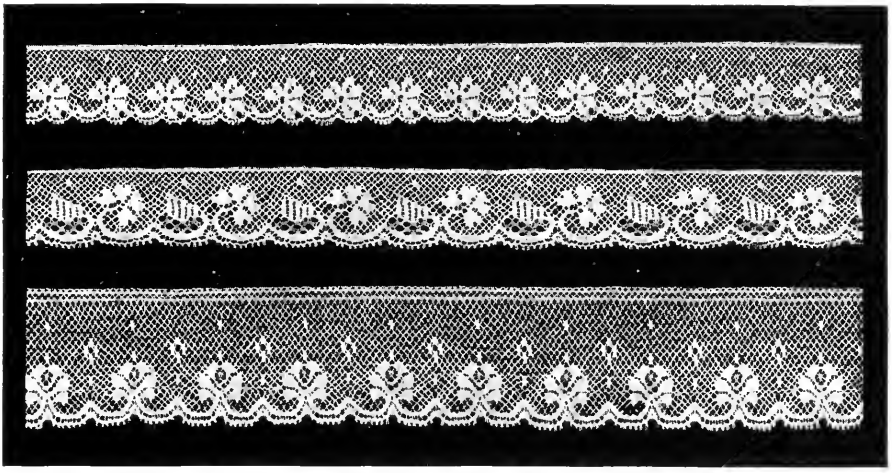


A Zion Maltese

being the "embroideries" of Limerick, the famous Irish Crochet and the Carrick-Ma-Cross. Irish Crochet resembles the needle-point laces of Spain and Venice in general effect. In 1743 the Royal Dublin Society established prizes for excellence in lace-making, and in 1829 a lace school was opened in Limerick. The Irish have not developed a lace strictly national, but have copied very cleverly the foreign patterns, which have gradually become assimilated into Irish lacemaking, and are now popularly thought of as of Irish origin. Very fine Irish laces are now machine-made.

MALTESE

A bobbin pattern lace made in white or black silk, originally from the island of Malta. The earliest Maltese lace was of coarse pattern and texture, but since the importation of Genoese lacemakers, has been improved notably. A characteristic of Maltese lace is the unique and distinctive Maltese Cross, showing in the pattern. Maltese Zion lace comes in sets of narrow, medium and wide to match, for



A Zion Diamond Mesh "Val"

trousseaux, sets of undergarments, and all manner of trimming.

MALINES OR MECHLIN

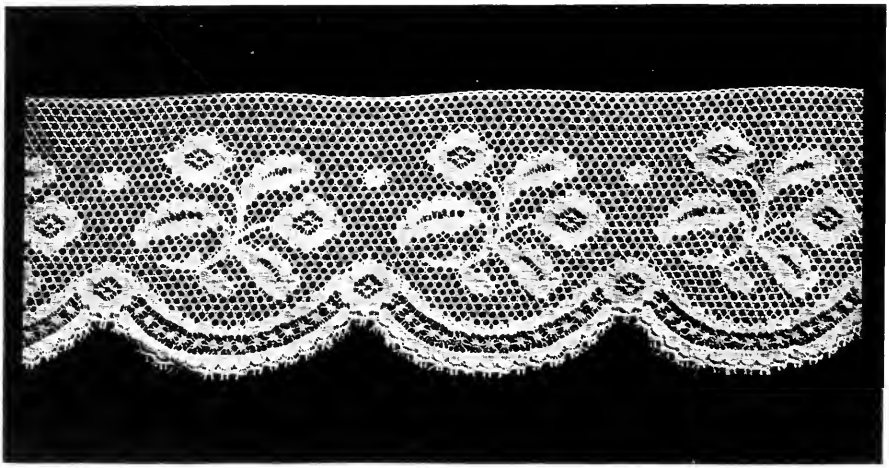
An extremely fine and very costly pillow lace originating in Malines, Belgium. A narrow, flat thread or cord outlines the fine pattern on a net ground of hexagonal mesh. This lace is not appliqué, being made in one piece. As with other fine and rare laces, its manufacture suffered with the Revolution, but was revived and encouraged under Napoleon. Modern Mechlins of the finest texture pay tribute to the wonderful development of the lace machine.

PASSEMENT

This is an old French word including in its full sense laces and embroideries, but of late it has come to mean a decorative edging, primarily a gimp or braid. This term "passement" was first applied to the old class of pillow laces when they were of comparatively simple pattern.

PILLOW

Lace made on a cushion, pattern and mesh being hand made, without a needle.



A Zion Point de Paris

POINT DE GAZE

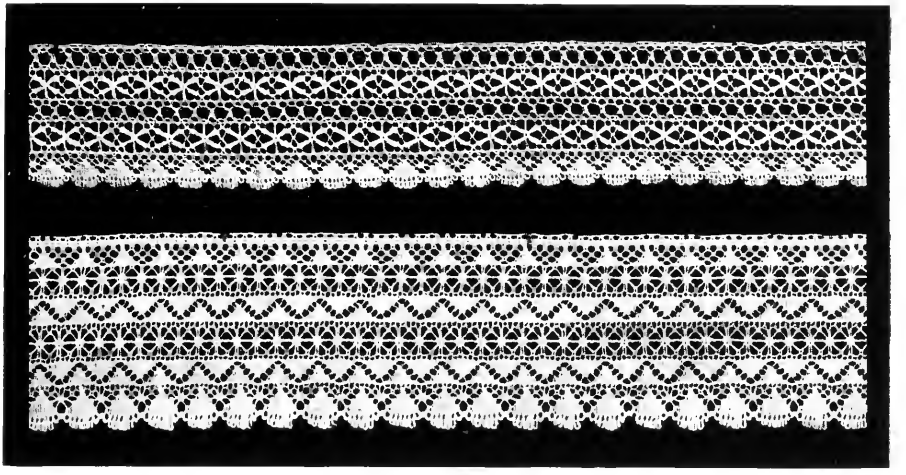
A very fine, gauze-like lace, made entirely with the needle, much finer and more fragile than the old point lace, and very sumptuous in appearance. A delicate dainty and wonderful example of needlecraft. Its pattern, instead of being bounded with a narrow, raised cord, is outlined with a thread.

POINT DE PARIS

This lace was a narrow pillow lace not unlike Brussels, but as now made by machine, is of cotton. It is a very rich lace, made on a net ground with figures outlined with heavy thread. Point de Paris is distinguished by the net, which is of hexagonal mesh.

SPANISH

"Spanish" is a misleading name. The machine-made black and white silk laces called Spanish came from Lyons and Calais, France, while Italian laces also have been termed "Spanish Point." However, one authentic Spanish lace is a coarse



A Zion Torchon

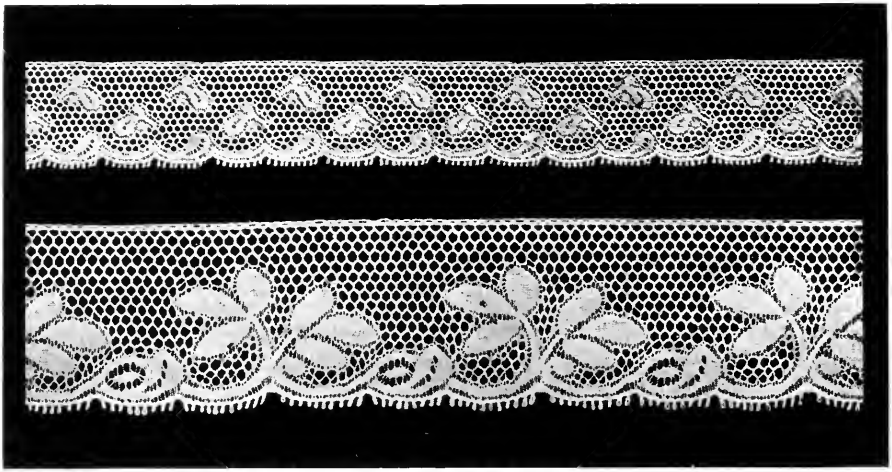
pillow guipure loosely woven of white, gold and silver threads. During the invasion of Napoleon many laces in Spain were confiscated from the churches and disposed of in various markets as Spanish laces, though the majority were not such. The most famous Spanish laces are Rose Point, Point d'Espagne, and the Blonde laces. Rose Point is made only by hand, and resembles closely Venetian Point, sometimes assumed to be a variety of Venetian lace. The similarity is accounted for by the fact that this kind of lace was produced by nuns who were transferred from one country to another, bringing with them the secret of their art. The raised Rose Points are recognizable by their thick cordonnet or outlining of the pattern.

THREAD LACE

The old Thread lace, now extinct, was made from linen thread, as distinguished from silk and cotton laces.

TORCHON

A heavy pillow lace of strong, loosely-woven thread. The design is very simple,

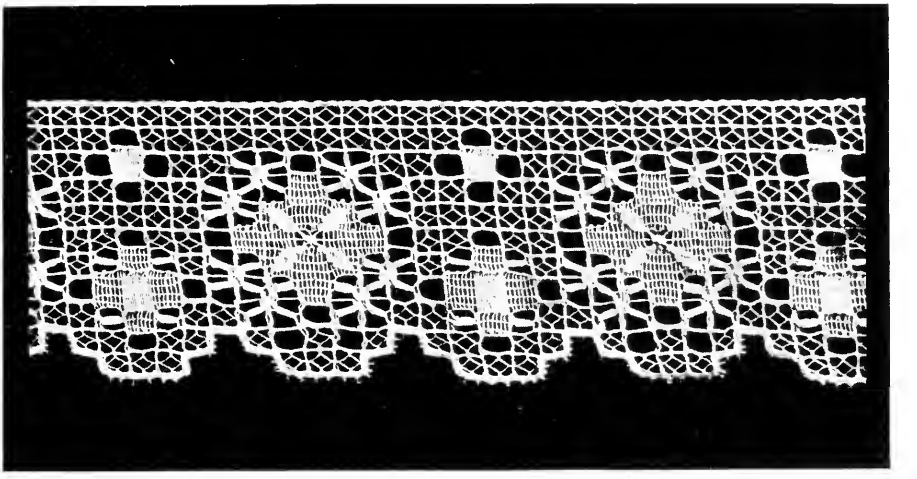


A Zion Round Mesh Valenciennes

on a coarse net ground. Zion-made Torchons are extensively used for curtains, pillow-case edging, children's dresses and underwear.

VALENCIENNES OR "VAL"

This best-known of all laces was first made in the town of Valenciennes, formerly part of Flanders, later given to France by treaty. This very popular and widely-used lace is a firm, yet dainty pillow fabric woven of the same kind of thread, both for ground and pattern—originally of round mesh, very open and regular, but now machine-made in round, diamond, and square, or filet mesh. At first this lace was made in dark, damp cellars, like Brussels lace, the thread being so fine that it could not be woven in a dry atmosphere. No lace is so expensive to make, because of the number of bobbins required. It is remarkable for its beauty of design and ground, its evenness, lightness and strength. Solidity and elegance gave Valenciennes laces a great prestige, and they became heirlooms in many families. These pretty



A Zion Antique

laces have not fluctuated in favor, retaining and even augmenting their popularity. A wide assortment of beautiful Valenciennes laces is made at Zion City.

VENICE

Original Venice lace was made in Venice and called "Rose Point." This elegant fabric was the most sought-after lace of the seventeenth century, no cavalier being considered properly dressed without some of it adorning his costume. "Rose Point" has been termed "Most beautiful of laces," and is, indeed, a very exquisite article, made in a great variety of complicated stitches. The thread used is rather heavy, and is woven into a thin silk or cloth ground. When the lace is finished, the background is burned out with acids. Many kinds of Venice laces other than Rose Point are machine-made and sold abundantly because of their beauty and durability.

ZION LACES

THE creation of a piece of lace is, in many respects, like the development of a work of art. There is first an inspiration, then a sketch or trial draught, next a pattern enlargement, and finally—woven on a loom—a specimen of the finished product.

Those who have never visualized the marvel of lacemaking wonder that such intricate weaving can be sold at so low a price. Those who have visited the Zion Lace Industries or who have witnessed the workings of similar industries, still less are able to understand the low cost of the dainty fabrics.

Equally a surprising revelation to the layman at first contact are the operations of the Zion Lace Mill. When University classes, textile study classes, and members of women's clubs visit the mill and are conducted through buildings covering more than a city block, they are astounded at the variety and number of elements that enter into the production of even the simplest lace designs. The gigantic size of the industry with its manifold ramifications and hundreds of workers, the ponderousness of the big lace weaving machines with their myriad of threads and countless perforated guide-cards, and the wealth of embodied thought, precision, and scientific workmanship, apparent at every side, amaze the sightseer at first view.

All this is essential in reproducing laces of the handmade type to sell at the prices at which Zion laces are sold—all this, coupled with the inventive genius and the stored-up knowledge of many generations of lacemaking which is the possession of the workers at the Zion City factories.

The directing power of this great industry—the very soul of its existence—is the designer and draughtsman upon whose skill and artistry the success of the organization is predicated. The designer lays the framework for his lace patterns far ahead of the time when they are to be used. Embodied in each pictured design is far more thought than is represented on the face of the finished pattern. Frequently the designs require months of preparation—all this labor and

study before the first piece can be given its material shape.

A notable thing about the Zion Lace Industries is the inclusiveness of its activities. Abroad it is the custom for factories to specialize in some particular phase of the industry—winding reels, making the lace, bleaching the product or finishing it. In the Zion Lace factory every one of these distinct processes is carried on in collaboration with all the rest, permitting an efficiency of operation heretofore not achieved.

Separated, as it is, by thousands of miles from any similar industry, the Zion Lace Industries are operating steadily and efficiently season after season, developing finer qualities and increasing excellence in their output. Continually progressing, they have been enabled through constant development to set up a standard of quality and design which has established a precedent in the manufacture of laces in America.

In addition to their own progressiveness, they have had the backing of Marshall Field & Company with its experience in laces gained through a half century's commercial enterprise. Atop of that they have had the active, all-year round assistance in the gathering of new ideas and information, of the world-encircling agencies of Marshall Field & Company. These combined factors have prevented the making of costly mistakes and have placed Zion Lace styles in the vanguard of origination.

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